

Proust's novel "In research of lost time" and Homer's epic "Odyssey"

by Kenji Ôkubo

In this study I would like to show, that the structure of M. Proust's novel "In research of lost time" is similar to that of Homer's epic Odyssey (of which I have once given the particulars in "the Otsuna journal of comparative culture 2000). I think, Proust's novel is composed of 24 parts in the same way, as in Homer's "Odyssey". In "I" the narrator of the novel and the hero of this novel, who sees in the mind in his neighbor Swann, failed hero, banished because of his wife Odette from the aristocratic salon in Paris, his spiritual father and the hero, who is on the way to find out the theme of his work as writer, man can find out, TELEMACHOS, the inquirer of the missing of his father, and the hero of the epic, ODYSSEUS himself, who is on the way of longtime travel from Troy to his land and overcomes his enemy after the return. In Albertine, lover of the hero of the novel, who betrays the love of the hero as lesbian, man can recognize in this case too, two persons from Homer, the one, princess NAUSIKA, who helps the return of Odysseus, and the other, enemy, who conspire to overcome Odysseus. But the most distinct similarity between two works, so I think, is the theme. This appears in 24 parts without exception twice in order and can be reduced to 12 meanings: 1. country and family 2. friends 3. enemy 4. characters 5. hope 6. goddess 7. parent 8. children 9. health 10. marriages 11. death 12. the sun god.

John Steinbeck's *Modus Operandi* **——Macro-Literature: III——**

by Takahiko Sugiyama

This is my third attempt at explicating my standpoint on Macro-Literature. I understand that the 20th-century literature did not start in 1901 but in 1919 or in 1922. By the 1919 I mean the beginning of the postwar literary regime, that is, what I call “Post-Cataclysmic” literature, and by the 1922 I mean “Annus Mirabilis,” that is to say, the wonderful year of literary imagination typified by T.S. Eliot’s *The Waste Land* and James Joyce’s *Ulysses*.

I surveyed the grand design of so-called “Modernistic Art” shown in the paintings, musics, and films in the early 20th century, and I learned that the artistic giants, such

as Paul Klee, Marcel Duchamp, John Cage, and Walt Disney, have had a great impact upon the creative processes of the 20th-century poets and fiction writers. James Joyce, Virginia Woolf, D.H. Lawrence, Marcel Proust, André Gide, Thomas Mann, Sherwood Anderson, William Faulkner, Ernest Hemingway, Akutagawa Ryunosuke, Takami Jun, Oe Kenzaburo, and many other contemporary authors all tried enthusiastically to capture the “elusiveness of truth,” by using unique methods such as “stream of consciousness, “monologue intérieur,” “shift of point of view,” or “camera-eye.”

I focused my attention on John Steinbeck’s method, *Modus Operandi*, and introduced *Burning Bright* (1950), one of his play-novelettes, to show how, although very awkwardly, his mode of creative imagination was exemplified there.

读王家骅《日本的现代化与儒学》

by Qian Guohong

儒学是东亚各国（中国、韩国、日本、越南）曾经共同拥有的文化传统。现代化过程中，东亚各国在吸收西方文化的同时，相继对儒学进行了猛烈的批判与否定，一段时期，“儒学”与“现代化”完全变成了二个对立的概念。

二十世纪八、九十年代以后，随着日本与亚洲四小龙（香港、台湾、新加坡、韩国）经济上的成功，一部分学者提倡研究东亚各国共通的文化背景与经济发展的关系，儒学和汉字做为东亚传统文化的主要内容，重新开始引起学界的注意。

王家骅《日本的现代化与儒学》（农文协、1998年）正是一部探讨日本现代化与儒学之间关系的学术著作。本文介绍了王著的产生背景、具体内容以及与《日中儒学的比较》（王家骅著、六兴出版、1998年）之间的承继关系，试图对王家骅中日比较思想史研究做一个粗略的回顾。王家骅先生虽已做古，但他的研究却依然充满学术生命，仍然是有志于从事比较思想研究学子们的良师益友，愿与海内外学人共赏之。

A study of the Japanese novel “OTOGIBÔKO”, written in the early EDO Period, and the Paper concerned with the discovery of the Korean novel “KINGÔSHINWA”

by Fujio Hanada

This monograph focused on “OTOGIBÔKO vol.3, chap.1”, discussed the prostitute’s story, and demonstrated its significance. The prostitute in this chapter proved to be the prostitute “MIYAGI” in this book vol.6, chap.3. “MIYAGI” existed in the Heian Period. Her name is found in some classical books. The image of “MIYAGI” is also influenced by the heroine in “AIKEIDEN” of “SENTOU SHINWA”, which is a Chinese novel in the Ming Period. The image of the prostitute in “OTOGIBÔKO” was formed by those of “MIYAGI” in Japan and the heroine in the Chinese novel.

In 1999, Prof. Choi Yongcheol found “KINGÔSHINWA” in Dairen Library. In this Bulletin, the Japanese monograph written by Choi is printed. This shows the actual situation of the cultural exchange between China, Korea, and Japan.

Fukuzawa Yukichi’s *Zoutei-Kaei-Tsugo*

by Kazuhiro Hirai

Zoutei-Kaei-Tsugo, literally, Enlarged and Revised Chinese-English Conversation Book, published in 1860, is an English-Japanese translation, with additional Japanese phonetic denotation of English pronunciation, of *Kaei-Tsugo* (Chinese-English Conversation Book) written by a Chinese author and probably published in China in 1855. The original which Fukuzawa used for his translation, however, has not been identified yet.

Despite the fact that *Zoutei-Kaei-Tsugo* was Fukuzawa’s first publication and a remarkable result of his short (less than 15 months) but probably most strenuous study of the English language, this publication does not seem to have received due academic consideration from researchers excepting a few rudimentary studies and several anecdotal comments both mainly on the translation.

The purpose of this paper is to shed light on Fukuzawa’s possible editorship, that is, his enlargement and revision of the original *Kaei-Tsugo*, no matter what edition he used

for the translation, pointing out some self-contradictions within *Zoutei-Kaei-Tsugo* and also comparing it with the 1860 edition of *Kaei-Tsugo* with respect to the above-mentioned self-contradictions.

Indian Grammarians on the Formation of Sanskrit Present Stems

by Hisashi Matsumura

Since today's descriptive grammars, even those edited by European scholars, are still based on traditional Indian grammatical systems, especially that of the Paninian school, it is important to examine the latter. In order to evaluate the contribution of the Paninian grammar, it is useful to first study the relevant portions of the *Kāśikāvṛtti*, since these provide explanations on a practical level. The present paper contains a critical translation of the *Pāṇini-sūtras* dealing with the formation of present stems together with relevant portions of the *Kāśikāvṛtti*. Appended to this are my own comments.

In this connection it is desirable to study a complicated discussion contained in the *Mahābhāṣya* examining the necessity of each rule. This will be the subject of my next paper.